

Standish Lawder, **Necrology** (Canyon)

week one

**21 Sept**

screening

Stan Brakhage, **Mothlight** (Canyon)Jordan Belson, **Samadhi** (NUV)Chris Marker, **La Jettée** (NUV)**23 Sept**Maya Deren, **Meshes of the Afternoon** (NU)Marie Menken, **Notebook** (FMC)Brakhage, **Window Water Baby Moving** (Canyon)Scott Bartlett, **1970** (NU video)Ferdinand Leger, **Ballet Mechanique** (CIC)Bruce Baillie, **Valentin de las Sierras** (Canyon)\*Maya Deren, **The Very Eye of Night** (FMC)Michael Snow, **Wavelength** (CIC)Paul Sharits, **T,o,u,c,h,i,n,g** (Canyon)Curtis Harrington, **Fragment of Seeking** (FMC)Curtis Harrington, **On the Edge** (FMC)Willard Maas, **Image in the Snow** (FMC)

week two

**28 Sept**Kenneth Anger, **Scorpio Rising** (Canyon)Gunvor Nelson, **Moon's Pool** (Canyon)Marie Menken, **Arabesque for Kenneth Anger** (FMC)**30 Sept**Ferdinand Leger with Dudley Murphy, **Ballet Mechanique** (Kiesler version, 1924, 20 min. silent)Rene Clair, **Entr'acte** (NU)Man Ray, **Retour à la Raison** (NUV)Robert Florey, **Life and Death of 9413, A Hollywood Extra** (NUV)Edward Bland, **The Cry of Jazz** (Grove) Note: at Grove Press, Manhattan, sometimes hard to reach the film order personChristopher McLaine, **Beat** (FMC)Ken Jacobs, **Blonde Cobra** (FMC)Ron Rice, **Chumlum** (FMC)

week three

**5 Oct**

Luis Bunuel & Salvador Dali, **Un Chien Andalou** (An Andalousian Dog) (NU)

Hans Richter, **From Dada to Surrealism: 40 Years of Experiment** (MoMA)

**7 Oct**

Scott Bartlett, **1970** (NU video)

week four

**12 Oct**

Maya Deren, **Meshes of the Afternoon** (NU)

Sidney Peterson, **The Cage**, (Canyon)

\*\*\*\*\* Wed. 13 Oct 8pm Annie May Swift auditorium  
Fluxus show no 1

**14 Oct**

\*\*\*\*\* No class in afternoon, screening at 8pm Annie May Swift auditorium  
Fluxus show no 2

week five

midterm

**19 Oct**

Maya Deren, **At Land** (FMC)

Maya Deren, **A Study in Choreography for the Camera** (FMC)

Maya Deren, **Meditation on Violence** (FMC)

Maya Deren, **Ritual in Transfigured Time** (FMC)

\*\*\*\*\* Wed. 20 Oct 8pm Annie May Swift auditorium  
Fluxus show no 3

**21 Oct** noafternoon class 8pm Annie May Swift auditorium  
Fluxus show no 4

week six

**26 Oct**

midterm

## Shirley Clarke

### 28 Oct

Shirley Clarke, **In Paris Parks** (MoMA)

Shirley Clarke, **The Connection**

Shirley Clarke, **Portrait of Jason** (exerpt) (Chuck, pers. copy)

Stan Brakhage, **Flesh of Morning** (Canyon)

Marie Menken, **Hurry! Hurry!** (FMC)

Carolee Schneeman, **Fuses** (Canyon)

Dorothy Wiley, **The Weenie Worm** (Canyon)

Ernie Gehr, **Serene Velocity** (Canyon)

week seven

### 2 Nov

Christopher McLaine, **Beat** (FMC)

Ken Jacobs, **Blonde Cobra** (FMC)

Ron Rice, **Chumlum** (FMC)

Edward Bland, **The Cry of Jazz** (Grove) Note: at Grove Press, Manhattan, sometimes hard to reach the film order person

Harry Smith, **Early Abstractions**

David Brooks, **The Wind is Driving Him Toward the Open Sea**

### 4 Nov

Stan Brakhage, **Flesh of Morning** (Canyon)

Marie Menken, **Hurry! Hurry!** (FMC)

Carolee Schneeman, **Fuses** (Canyon)

Gunvor Nelson and Dorothy Wylie, **Schmeerguntz** (Canyon)

James Sibley Watson and Melville Weber, **Lot in Sodom**,

Curtis Harrington, **Fragment of Seeking** (FMC)

Curtis Harrington, **On the Edge** (FMC)

Willard Maas, **Image in the Snow** (FMC)

Will Hindle

week eight

### 9 Nov

#### Powaqqatsi

grad book reports due in class

Nina Fonoroff, **Some Phases of an Empire** (Canyon) Super 8mm

Marjorie Keller, **Daughters of Chaos** (FMC)

Barbara Rubin, **Christmas on Earth** (FMC) rescheduled

Anthony McCall, **Line Describing a Cone** (Canyon)

Greta Snider, **Futility** (Drift)

Sharon Sandusky, **C'mon Babe (Danke Schoen)** (FMC)

Cassavetes, *Shadows*

Joyce Wieland, **Water Sark** (FMC) rescheduled

Joyce Wieland, **Sailboat** (FMC)

Joyce Wieland, **Hand Tinting** (FMC)

Joyce Wieland, **Rat Life and Diet in North America** (FMC)

**11 Nov**

Joyce Wieland, **Solidarity** (Canyon)

Hollis Frampton, **Poetic Justice**

Cassavetes, *Shadows*

week nine

**16 Nov**

screening

Will Hindle

Baillie

Bruce Baillie, **Castro Street** (Canyon)

Ernie Gehr, **Shift** (Canyon)

**18 Nov**

George Kuchar, **Hold Me While I'm Naked** (NU video)

Curt McDowell, **The Weiners and Buns Musical**, (Canyon)

Lennie Lipton, **Doggie Diner and the Return of Doggie Diner**

week ten

**23 Nov**

**Powaqqatsi**

grad book reports due in class

Nina Fonoroff, **Some Phases of an Empire** (Canyon) Super 8mm

Marjorie Keller, **Daughters of Chaos** (FMC)

25 Nov holiday

week eleven

**30 Nov.**

Peter Rose, **Analogies: Studies in the Movement of Time** (1977, 14 min. color/sound) NU copy

Peter Rose: Digital Speech,

Peter rose, Pressures of the Text

Peter Rose, The Man Who Could Not See Far Enough

Barbara Rubin, **Christmas on Earth** (FMC) rescheduled  
 Anthony McCall, **Line Describing a Cone** (Canyon)

## 2 Dec

Course evaluation  
 exam questions handed out  
 Bruce BAillie Rosyln Romance

Greta Snider, **Futility** (Drift)  
 Sharon Sandusky, **C'mon Babe (Danke Schoen)** (FMC)  
 Marisol Trujillo, **A Prayer** (NU video)

## Final Exam

Grad students and those who are writing a take home exam must turn in a 2500 word essay based on one of the exam questions before noon Dec 6. All others will take an in-class exam. In other words, no late papers, no incompletes.

## M Dec 6 12-2

Because the films screened are usually not available elsewhere, such as at regular video stores, it is very important to attend class. Students with repeated absences will probably find it difficult or impossible to complete the course. If you have problems attending, talk about it ASAP with the TA and/or Prof.

Assignments. All students are required to turn in **five** reports of about 500-750 words on outside screening events. Two must be turned in before the midterm. The reports may be subjective or objective, concentrate on the overall experience or just one film/tape, etc. There will be a list of suitable screenings/events posted outside of Chuck's office. The purpose of these fieldwork assignments is to give students additional screenings and experiences in Chicago's avant garde art and media community. Undergrads turn in reports to TA; grads to Chuck. 25% of final grade for undergrads, 20% for grads.

Grad students have an additional assignment (15% of final grade), which is to read a book and prepare for distribution to the entire class a five page (1500 words) report which presents a description of the contents and form/style and which discusses the book in a way to be useful and interesting to the undergrads in the course. Due Dec 2. Choose from the following list:

Sitney, P. Adam, ed. Film Culture Reader  
 Tyler, Parker. Underground Film  
 Youngblood, Gene. Expanded Cinema.  
 Stauffacher, Frank. Art in Cinema.  
 Curtis, David. Experimental Cinema.  
 Mekas, Jonas. Movie Journal.

Dwoskin, Steve. Film Is...  
 Hanhardt, John, ed. A History of the American Avant-garde Cinema  
 Curtis, David. Experimental Film.  
 Battcock, Gregory, ed. The New American Cinema.  
 Renan, Sheldon. An Introduction to the American Underground Film.  
 Ehrenstein, David. Film: The Front Line--1984  
 Rosenbaum, Jonathan. Film: The Front Line--1983  
 Scott Macdonald, A Critical Cinema: Interviews with Filmmakers  
 Scott Macdonald, A Critical Cinema 2: Interviews with Filmmakers, vol. 2  
Scott Macdonald,

Exams. The midterm will count 30% of the final grade and concentrate on writing a short essay (in class) on a film to be shown in class and a brief take home essay on the readings. (25% for Grads) The final (40% of final grade) will be in two parts: writing an essay after seeing an unannounced film (about 40 min). The second part is over the entire course--screenings, readings, lectures and discussion

How to get to the outside screenings (phone first!):

**Experimental Film Coalition.** Screens on Third Friday or Saturday of each month. Randolph Street Gallery. 666-7737. 756 N. Milwaukee Ave. Drive: Ridge to Ashland, Ashland to Milwaukee/Division/Ashland. S. on Milwaukee, about 2 blocks south of Chicago Ave. Parking on the street and across the street. El/bus. Chicago el stop is closed at night. Best bet is el to the Loop, then Milwaukee Ave. bus to gallery (phone CTA for exact info). Typical of artists as the shock troops of gentrification, this is part of a new cluster of galleries in not a great neighborhood; try to make the first show if you're alone or on public transportation (there are usually several folks at the bus stop heading back to the Loop after the show; if the wind is right, you can smell the fresh bread from the bakery a couple of blocks away).

**Chicago Filmmakers** (1229 West Belmont, 281-8788) . Drive: Outer drive to Belmont, head west. El: to Belmont, walk or bus west. This neighborhood is quite busy at night and fairly safe. Local attractions: music clubs, bars, range of restaurants on/around Belmont (Ann Sather's, Mama Desta's, etc.), east and west of the el and in environs.

**Film Center, School of the Art Institute of Chicago.** Columbus and Jackson, 443-3737. (behind the Museum) Drive: Outer Drive to Monroe, west to Columbus Drive, park on Columbus or Monroe St. garage (offers escort to car at night). El: exit at Jackson, east to Columbus (over the IC tracks). The school has a cafeteria and machines. Grant Park can be a fairly deserted area at night, if you park there, be alert. The Film Center is on the second floor; screenings in the video space are in the basement.

**Facets Multimedia.** 1517 W. Fullerton. 281-4114. Drive: Outer Drive to Fullerton, west to Facets. Or Ridge to Ashland, Ashland to Fullerton, east one block. El/bus: exit at Fullerton. Take Fullerton bus West. This is a gentrifying

neighborhood, with a few restaurants and bars, mostly on Fullerton, but if you go back east to Halsted/Lincoln/Fullerton there are a lot of live music bars, restaurants, etc. Note: Facets is notorious for having the worst projection in Chicago; expect anything; you won't be too surprised (but everyone in the media community has horror stories). They do have an outstanding selection of video tapes for rental/sale--lots of European films, etc. One of the very best video rental places in the country.

Cafe Tête-à-tête. This cafe and bar has had screenings in the recent past. We'll check on upcoming events. Now defunct?

some other venues may be announced; The Chicago Latino Film Festival, the Chicago International Film Festival, and the Chicago Lesbian and GAY Festival will all take place this fall; updated information will be posted outside Chuck's office.

For the first assignment, students may choose either the current show at the Museum of Contemporary Art (near north, off Michigan Ave.) or the galleries of 20th Century painting at the Art Institute (Michigan at Adams)